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“ADASKAN OMIR” BY S. TORAIGHYROV IN T. MYNBAEV’S VOCAL CYCLE: THE SEMANTICS OF TEMPORALITY

Abstract. The symbolism of time finds a multifaceted reflection in musical art, as it covers various levels of a work’s structure and content. Due to its unique nature, the vocal cycle provides the composer with exceptional opportunities to reveal not only the dynamics of time but also the full richness of imagery and expressive means of musical language, which allows creating a cohesive and profound artistic impression. All of this, combined with Timur Mynbayev’s (1943-2011) vivid compositional individuality, is embodied in his vocal cycle “Life in Delusions”, based on the eponymous poem by Sultanmakhmud Toraighyrov (1893-1920). The aim of this study was to identify the features of temporal representation at different levels within the vocal cycle. Special attention is given to the musical means of expression through which the composer reveals the poet’s complex and contradictory attitude toward time, his desire to capture the moment while simultaneously acknowledging its relentless passage. The insufficient study of the phenomenon of time symbolism as a structural element in the musical texts of chamber-vocal cycles within the Kazakh composer school makes this research particularly relevant. Among the diverse research methods employed, the primary ones for this study included analytical, historical-cultural, semiotic, intonational, and comparative approaches. One of the most significant findings of this research is the identification of a close connection between the spatiotemporal categories of the cycle and the fundamental elements of the chronotope in nomadic culture. The implementation of a multi-level system of musical-expressive means used by the composer to represent time, including metric, structural, and timbral techniques, establishes a link between the cycle’s musical language and the cultural context in which it was created. The harmonious interaction of music and poetry brought the interpretation of time symbolism to a new level.

Keywords: Time, S. Toraighyrov, symbolism, vocal cycle, T. Mynbaev.

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Т. МЫНБАЕВТЫҢ ВОКАЛДЫ ЦИКЛДЕГІ С. ТОРАЙҒЫРОВТЫҢ «АДАСҚАН ӨМІР» ШЫҒАРМАСЫ: ТЕМПЕРАЛДЫ СЕМАНТИКАСЫ

Аңдатпа. Уақыт символикасы музыкалық өнерде көп қырлы көрініс табады, себебі ол шығарманың мазмұндық құрылымының әртүрлі деңгейлерін қамтиды. Жанр ретіндегі вокалдық цикл өзінің бірегей табиғатының арқасында композиторға уақыт динамикасын ғана емес, сонымен қатар музыкалық тілдің бейнелі палитрасы мен мәнерлі құралдарын ашуға ерекше мүмкіндіктер береді, бұл тұтас және терең көркемдік эсер қалдыруға мүмкіндік тудырады. Осының барлығын, Тимур Мынбаев (1943-2011), өзінің жарқын композиторлық даралығымен қоса, Сұлтанмахмұт Торайғыровтың (1893-1920)

аттас поэмасы бойынша жазылған "Өмір елестері" вокалдық циклінде жүзеге асырды. Вокалдық цикл ауқымында әртүрлі деңгейдегі уақытша анықтамаларды іске асыру ерекшеліктерін анықтау аталмыш зерттеу жұмысының мақсаты болып табылады. Ақынның уақытқа деген күрделі және қарама-қайшы қатынасын көрсететін, лездік сәтті бекітуге және бір уақытта оның тоқтаусыз қозғалысын түсінуге ұмтылған музыкалық бейнелеу құралдарына ерекше назар аударылды. Зерттеу әдістерінің көптігінде осы жұмыс үшін аналитикалық, тарихи-мәдени, семиотикалық, интонациялық және салыстырмалы әдістер негізгі болып табылады. Циклдің кеңістіктік-уақыттық категориялары мен көшпелі мәдениет хронотопының базалық элементтері арасындағы тығыз байланыстың дәлелдемесі жүзеге асырылған ғылыми ізденістердің ең маңызды нәтижелерінің бірі болып саналуы мүмкін. Композитордың уақытты көрсету үшін пайдаланылатын көп деңгейлі символдық құралдар жүйесінің, оның ішінде метрикалық, құрылымдық және тембрлік тәсілдердің көрінісі циклдің музыкалық тілі мен ол жасалған мәдени контекст арасындағы байланысқа назар аударады. Музыка мен сөздің өзара үйлесімді әрекеттесуі уақыт символикасын түсіндіруді жаңа деңгейге көтерді. Қазақстандық композиторлық мектептің камералық-вокалдық циклдеріндегі музыкалық мәтіннің құрылымдық элементі ретінде осы құбылыстың жеткіліксіз зерттелуі аннотацияланған мақаланың мәні мен маңыздылығын өзектендіреді.

Түйін сөздер: Уақыт, С. Торайғыров, символика, вокалдық цикл, Т. Мыңбаев.

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«АДАСҚАН ӨМІР» С. ТОРАЙГЫРОВА В ВОКАЛЬНОМ ЦИКЛЕ Т. МЫНБАЕВА: СЕМАНТИКА ТЕМПОРАЛЬНОСТИ

Аннотация. Символика времени находит многогранное отражение в музыкальном искусстве, поскольку охватывает разные уровни структуры содержания произведения. Благодаря своей уникальной природе вокальный цикл как жанр предоставляет композитору исключительные возможности для раскрытия не только динамики времени, но и образной палитры и выразительных средств музыкального языка, что позволяет произвести цельное и глубокое художественное впечатление. Все это наряду с яркой композиторской индивидуальностью Тимур Мынбаев (1943-2011) воплотил в вокальном цикле «Жизнь в заблуждениях», написанном по одноименной поэме Султанмахмута Торайғырова (1893-1920). Выявление особенностей воплощения временных дефиниций на разных уровнях в масштабах вокального цикла избрано целью предпринятой исследовательской работы. Особое внимание уделено музыкальным средствам выразительности, с помощью которых отражено сложное и противоречивое отношение поэта ко времени, стремившегося запечатлеть мгновение и одновременно осознать его неумолимое движение. В многообразии исследовательских методов; для данной работы основными предстали аналитический, историко-культурный, семиотический, интонационный и компаративный. Подтверждение тесной связи между пространственно-временными категориями цикла и базовыми элементами хронотопа номадической культуры можно считать одним из наиболее значимых результатов осуществленных научных изысканий. Воплощение многоуровневой системы символических средств, используемых композитором для репрезентации времени, включая метрические, структурные и тембровые приемы, фокусирует внимание на связи между музыкальным языком цикла и культурным контекстом, в границах которого он был создан. Гармоничное взаимодействие музыки и слова вывело трактовку символики времени на новый уровень. Недостаточная изученность этого феномена как структурообразующего элемента музыкального текста в камерно-вокальных циклах казахстанской композиторской школы актуализирует смысл и значение аннотируемой статьи.

Ключевые слова: Время, С. Торайғыров, символика, вокальный цикл, Т. Мынбаев.

1. Introduction

Timur Mynbayev represents a unique phenomenon in the musical culture of Kazakhstan. His multifaceted personality and creative legacy remain in demand among performers and researchers to this day. This phenomenon lies in his successful integration of compositional and conducting talents, which has led to his significant contributions across various fields.

Mynbayev's compositional work is characterized by profound philosophical content and engagement with timeless themes, which determines its relevance in contemporary sociocultural discourse. His works demonstrate an organic synthesis of national traditions and modern compositional techniques, reflecting a desire to create a musical language capable of expressing personal spiritual quests and the complex processes unfolding in society.

His interpretive skill as a conductor earned him international recognition. Distinctive features of his performance style included meticulous nuance, scrupulous attention to the composer's intent, and deep insight into the essence of a work.

His years of conducting practice also led to significant educational contributions. Over the course of his performances and orchestral recordings for radio and television, he performed a vast repertoire of Western European classical music and contemporary Soviet works (by E. Denisov, S. Gubaidulina, V. Artemov, S. Slonimsky, A. Schnittke, among others). However, his most valuable role was in promoting Kazakhstani music: works by G. Zhubanova, K. Kuzhamyarov, and others were regularly featured in Mynbayev's conducting repertoire (Batagova, 2021: 16).

Timur Mynbayev's individuality has long been a subject of particular interest in scholarly research. The results of his pedagogical and professional activities continue to resonate today, as the true scale of his legacy has become increasingly evident over time.

Several studies and articles have been dedicated to Mynbayev's conducting mastery. One notable work is the master's thesis "The Creative Work of Conductor Timur Mynbayev" and a corresponding article by B.Khalmuratov, which covers all aspects of this field. The researcher's interest was evident as early as 2021, focusing on conducting. While Khalmuratov's work echoes formulations from Russian scholars, his approach is distinct, emphasizing concert programs and concluding with Mynbayev's major contributions to promoting Kazakhstani art on the global stage (Al'peisova G., Halmuratov B., 2022).

Various articles by Russian musicologists were published in honor of the composer's anniversaries, including works by T.E. Batagova, Doctor of Art History and professor at the Moscow State Institute of Culture, and G.Devdariani, instructor at the Rimsky-Korsakov Saint Petersburg State Conservatory. Batagova's article provides a comprehensive assessment of Mynbayev's creative work, outlining the periods of his oeuvre and highlighting his aesthetic views and artistic persona. In addition, the researcher offers a brief overview of his compositional legacy (Batagova, 2018).

Devdariani's article, dedicated to the 80th anniversary of Mynbayev's birth, focuses on his extensive conducting career, providing detailed biographical data supplemented by photographs from his family archive. As a result, his creative legacy is presented in broad strokes, in accordance with the genre of the study (Devdariani, 2023).

However, Mynbayev's compositional work has been examined somewhat one-sidedly. Most research focuses on his ballet "Frescoes", with separate studies by A.Abdinurov

(Abdinurov, 2016), M.Amze, and B.Khalmuratov on his symphonic küys (traditional Kazakh instrumental pieces).

The composer's chamber-instrumental works have also been studied, in particular, M. Sepp analyzes performance interpretation in Mynbayev's Sonata for Piano and Timpani, where he provides a detailed performance and interpretive analysis while highlighting the distinctive features of Mynbayev's compositional style and musical language (Sepp, 2021).

Few studies have been dedicated to Mynbayev's vocal works. One notable exception is the diploma thesis by Kh.Mizinbaeva, where the vocal cycle "Life in Delusions" based on the poems of Sultanmakhmud Toraighyrov is considered from the perspective of compositional dramaturgy (Mizinbaeva, 1998).

2. Research methods and materials

2.1 Research methods

A multifaceted approach, integrating several interconnected methodologies, was employed in the investigation of the symbolism of time within Timur Mynbayev's vocal cycle. Analytical rigor was central, involving meticulous scrutiny of the melodic, harmonic, rhythmic, form, and textural features of the musical text. The historical-cultural method facilitated the contextualization of the vocal cycle within the era and the biographies of its creators, as well as enabling an exploration of traditional concepts of time within Kazakh culture. The semiotic method was implemented to identify and interpret musical symbols associated with the representation of time, while the intonational method was used to analyze expressive means conveying attitudes towards time.

2.2 Material description

This study attempts to explore the symbolism of time, its various manifestations in musical culture, and its unique realization in Mynbayev's vocal cycle "Life in Delusions".

In art, time is not merely a linear sequence but a profound symbol filled with philosophical, religious, and ethical meanings. From cyclical perceptions in ancient mythologies to linear time in Christianity, artistic representations of time have evolved, reflecting cultural and intellectual shifts. Each era has symbolized time through different images – from gods and allegorical figures to biblical narratives and humanistic ideals – demonstrating humanity's enduring quest to comprehend and capture its elusive nature. Furthermore, many researchers have noted the significant influence of cyclicity on the linear unfolding of time. In particular, Danijela Kulezić-Wilson asserts: «The exposure to music and philosophy of different, particularly Eastern cultures, in combination with the development of recording technology, brought a strong influence of non-linearity to Western music» (Kulezić-Wilson, 2008: 262).

In Kazakh culture, perceptions of time are associated with nomadic traditions and lifestyles, which are deeply connected to nature and seasonal cycles. As a result, nomads perceive time as a cyclical phenomenon, with endlessly repeating segments that generate infinity. Furthermore, religious beliefs have played a significant role in shaping the sense of time's passage. Cyclicity, or more precisely, the symbol of the circle, is invariably tied to shamanistic rituals, exemplified by the word "aynalayyn", which carries sacred meaning and metaphorically symbolizes spinning as protection against illness and the evil eye.

In musical art, the multidimensional aspects of time manifest in various forms: at the level of figurative-emotional and philosophical-psychological content, permeating the structure of the composition at all levels and thereby influencing the work's imagery.

3. Discussion

Timur Mynbayev is a composer and conductor who embodied a bicultural heritage. As a son of the Kazakh people, he received a traditional European education at one of the finest music institutions – the Rimsky-Korsakov Leningrad Conservatory. This confirms the notion that “Kazakh traditional culture became possible due to the predisposition of both systems to interpenetrate on the basis of common musical principles, as well as recognition and openness to various forms of musical expression” (Nusupova, 2024: 109).

Mynbayev composed his major works within a single decade – the 1980s – due to his intensive conducting career, which demanded his full creative energy. Serving as chief conductor for various orchestras in Leningrad and Moscow, collaborating with philharmonic societies in Yekaterinburg, Yaroslavl, and Samara, and touring extensively across Europe and Asia, Timur Karimovich actively promoted his country's musical culture, including works by Kazakhstani composers in the repertoire.

Mynbayev's conducting was highly regarded in musical circles by both ensembles and composers. Warm recollections from Vyacheslav Artemov, Edison Denisov, Andrei Volkonsky, and others attest to his professionalism, sensitivity to nuance, and precise interpretation of compositional intent. Sofia Gubaidulina remarked: “His clear, dynamic gestures, natural plasticity, vivid artistry, and powerful temperament captivate immediately... A subtle and profound interpreter with a broad stylistic range, Mynbayev possesses a unique ability to penetrate the very essence of a score, invariably revealing to the audience the mystery of the musical universe. This makes conductor Timur Mynbayev one of the outstanding representatives of the new wave of modern conductors, under whose baton any orchestra sounds precisely as it should” (Devdariani, 2023: 24).

A versatile artist, Timur Mynbayev was proficient in violin and piano, and graduated from the Leningrad Conservatory with degrees in both choral conducting and composition. Thus, vocal music was particularly close to him, the composer intuitively understood the nuances of vocal parts from within.

The vocal cycle “Life in Delusions” is based on the poem “Adasqan omir” by the outstanding Kazakh poet, philosopher, and publicist Sultanmakhmut Toraighyrov, translated by Alexander Zhovtis.

The poet's brief life (1893-1920) coincided with the turbulent revolutionary years, marked by the overthrow of state power and the transformation of Kazakh society's way of life. Centuries-old traditions clashed with the harsh realities of Soviet rule's establishment. Sultanmakhmut Toraighyrov is considered part of a generation of poets bridging the 19th and 20th centuries, reflecting both the traditions of Kazakh zhirau (epic poets) and akyns (improvisational poets) and new trends tied to enlightenment and globalization. Toraighyrov saw himself as a follower of the progressive ideas of the great Abai Kunanbayev.

From his earliest verses, written as both witness and participant in these events, the poet explored profound philosophical themes about the meaning of life, humanity's place within it, and the poet's role and significance in society. His works often carried a socially

critical tone. Murat Auezov writes of Toraighyrov's work: "From the very beginning, his poetry has been permeated with ideas of humanism, the enlightenment of his people, and the restructuring of social conditions on just foundations" (Auezov, 1989:3).

Toraighyrov authored several poems, most of which were written in the last decade of his life. Each of the poems explores a specific theme: the hardships of the poor ("Kedey") and the plight of women ("Kamar Sulu"). Yet his work also features recurring motifs, one of which – the finitude of human life contrasted with nature's and the cosmos' infinite time – forms the core of "Adasqan omir".

The poem holds a central place in Toraighyrov's oeuvre, as it combines the Kazakh people's mythopoetic notions of the soul's immortality, time's cyclicity, and cosmogonic concepts of eternal existence. Murat Auezov notes: "The attempt to comprehend the individual's place within the grand cosmic scales of space and time is a phenomenon without parallel in earlier Kazakh poetry. Toraighyrov's lyrical protagonist perceives himself as a particle of eternal, indestructible, fiery matter" (Auezov, 1989:4).

The theme of the cosmos plays a crucial role in Toraighyrov's work, since the poet identified with the sun, just as the celestial body brings light and warmth to people, the poet must also illuminate and enlighten the people's path through his art.

I would rise as the sun over the earth,
Illuminating my native land!
How can I fight the darkness?
If I fail to shine?!
May the blazing radiance of my rays
Warm the hearts of the people.

The poem "Life in Delusions" is a plotless lyrical work of moral and philosophical nature, depicting the stages of human life. As the protagonist matures, he is faced with the necessity of choosing a path, gradually realizing that the highest virtue lies in selfless service to his people, aimed at achieving truth and justice.

The work unfolds as an expanded monologue in which the hero expresses his thoughts and feelings in relation to life, death, social order, and the reality surrounding him.

The poem concludes with a philosophical reflection on the existence of life after death, articulated in the epilogue:

Or, as the word of Mahomet foretold,
Is another fate destined for me?
To live among beautiful houris
In eternal joy, in paradise?

It should be noted that this is a rather liberal translation by A.Zhovtis – the original text does not mention the Prophet Muhammad: «If the words of the religions prove true, / Will houris walk, hearts brimming with youth, / Finding life that neither ages nor dies, / Will unending happiness be my eternal prize?» (Toraighyrov, 1944).

The poem's imagery aligns with the postulates of existentialist philosophers, who explore the idea that humans are inherently endowed with three traits: freedom, solitude, and the finitude of existence. As Kevin Aho notes in their work on existential philosophy, these postulates were articulated by Kierkegaard in his writings: «... humans are both finite and infinite, temporal and eternal, determined and free. What defines our identity as selves is the concrete way, we relate ourselves to this tension» (Aho, 2023: 4).

The composer initially conceived the work as a requiem, as evidenced in the 1978 manuscript. The choice of a Catholic funeral mass is highly symbolic, as it allowed Mynbayev to reflect the profound philosophical depth of Toraighyrov's poetic text. Moreover, this genre choice is linked to the scientific activity of the composer, which was focused on polyphonic music, particularly his research on Benjamin Britten's polyphonic techniques, as seen in his dissertation "The Polyphony of Benjamin Britten" and articles such as "Notes on Benjamin Britten's Imitative Technique" and "On the Fugue in Benjamin Britten's Works".

The composition is structured as a vocal cycle with polyphonic elements, consisting of five parts that linearly narrate the stages of human life: "Infancy", "Youth", "Maturity", "Old Age", and "The End". The vocal cycle is framed by a prelude and an epilogue, serving as introduction and conclusion.

The prelude acts as a unifying thread, reappearing between sections in the form of numbered interludes, each time in a more condensed form until, in its final iteration before the "Epilogue", it contracts to its initial fanfare motif – the fate theme. Beyond polyphonic elements, the work exhibits rondo-like features, with the recurring prelude and interludes functioning as a refrain, while the main sections serve as episodes. Researcher M. Sepp notes: "His work as a whole demonstrates a synthesis of European and Kazakh traditional instrumental music, individualized attention to timbre... and the use of hybrid genres" (Sepp, 2021: 73).



Fig. 1 - T. Mynbayev, Vocal Cycle "Life in Delusions," Prelude

The prelude establishes the cycle's overarching mood. Its declamatory fanfare theme, reminiscent of the fate motif in Tchaikovsky's Fourth Symphony, foreshadows the inevitability of the protagonist's end from the outset. The theme is presented in inverted imitation, saturated with dissonant intervals of parallel sevenths and the tritone. Kh.Mizinbaeva divides the prelude's theme into two motifs: the "fate" motif and the "contemplation" motif. We might further characterize the fate motif as a "doom" motif, symbolizing inescapable finality (Mizinbaeva, 1998: 22).

The tempo and metric dramaturgy of the cycle play a major role in conveying the composer's perception of time's passage. Beginning with Allegretto and Allegro marcato in the early sections, the music gradually slows to Largo in the final part, mirroring the deceleration of human psychophysiological temporality. The metric structure also merits attention, as Mynbayev employs complex and mixed meters to shape the work's dynamics. This, combined with polymeter, is a hallmark of his style. The variability of meter, and sometimes its complete absence in sections like the Prelude, Interludes, "Maturity", and "The End" further deepens the dramatic tension.

"Old Age" and the Epilogue are united by an expanded meter, which symbolizes deceleration and scaling. The protagonist now reflects on life from the vantage of age, measured not in eighths or quarters but in half notes, as he contemplates life, death, and the contrast between temporal transience and eternal existence.

The central section, "Maturity", serves as the cycle's watershed, in which multiple symbols are embodied. The composer structures the musical texture around the number 37, tied to human life cycles and the *müşel* calendar. In Kazakh tradition, ages 37 to 48 are considered the peak of maturity, as evidenced by the 37-fold repetition of a pentatonic ostinato noted by Mizhanbayeva. Furthermore, the numbers 3, 5, and 7 hold sacred significance in Kazakh culture (Mizinbaeva, 1998: 24).

In the central section, for the first time in the cycle, key signatures appear, anchored in a C-minor pentatonic scale, reflecting the protagonist's clarity of thought and conscious reckoning with life. The absence of bar lines and meter, combined with an Andante tempo, signifies detachment from youthful tumult and a heightened awareness of temporality.

The vocal cycle "Life in Delusions" employs a sophisticated intonational rhetoric. Beyond the fanfare-like fate motif in the prelude, the tritone's persistent presence symbolizes impending doom. It permeates nearly every section, holding together the figurative and intonational canvas of the work. Even in the buoyant "Youth", the tritone sounds in the accompaniment and vocal cadence on the line "What brief span is allotted to youth", a reminder of time's brevity.

The perfect fourth serves as the cycle's leit-interval, often appearing in pairs with varying contours and ranges. The direction of these intervals also carries semantic weight: ascending fourths evoke vigor and ascent, while descending fourths suggest decline and resignation. In the "Youth" section, the exclamation "I am young and strong" features two ascending fourths spanning an octave, whereas "My cheeks flush with blood and health" juxtaposes descending and ascending double-fourth leaps.

In "Maturity", the quartal gestures become desperate cries: "I want to live and rejoice in life!". The composer intensifies the climax with a third ascending fourth – the cycle's emotional apex. However, descending motions predominate in this part.

Finally, by "Old Age", the fourth assumes a sinister character. The section's bipartite form features a near-continuous organ pedal on A $\flat$ -D $\flat$ in the first half, later plunging two octaves to the piano's lowest register (A $\flat$ 0-D $\flat$ 1), evoking a funeral knell.

The modal-tonal sphere fragments into symbols of nature and cosmos, creating the next level of figurative unity of the cycle. Pentatonic-minor modals appear in "Infancy" and "The End", while a diatonic chordal fragment recurs unchanged in the epilogue. In this way, the composer creates a circularity of an endless beginning and a beginningless end, which, in turn, is a direct reflection of the cyclical flow of time, mirroring the Tengrian calendar central to Kazakh culture: «Tengrianism considered human life endless, as life was endless in nature; death was regarded as a temporary sleep, similar to hibernation or as a transition to a different state, return of the soul to where it came from» (Tleubergenov, 2016: 5254).

The use of "white-key" chords in an ascending direction symbolizes purity in "Infancy": "Thus my soul is bright – a vessel of great and pure love" and divine origin in the epilogue: "To live among beautiful houris / In eternal joy, in paradise?".

The organ point in the vocal cycle embodies universal time, its measured, unhurried pulsation serves as a fixed point against which the protagonist's life unfolds. And, as the end nears, this cosmic time grows louder, ultimately subsuming all other layers.

Mynbayev's style also shows the influence of D. Shostakovich, which is reflected in several compositions. We find confirmation of this in the section "Old Age", performed in the style of the Russian-Soviet composer. This is evidenced by the use of Shostakovich's modal language, the ges-minor key (Mizinnbayeva, 1998: 24). Moreover, the researcher M. Sepp further notes that the theme of Mynbayev's Sonata for Piano and Timpani is based on the anagram of Shostakovich's name, DSCH, which, undergoing various polyphonic transformations, becomes the intonational core of the entire composition (Sepp, 2021: 77). As scholar Kamala Aleskerli observes: "Appearance of the criptogramme in coding framework and hiding itself, and hiding sounds symbols with mastering, and at the same time including musical citation from other composer's creations, approves composer's creative inexhaustible imagination" (Aleskerli, 2023: 312).

In addition to the multi-layered form in the composition, we observe the layering and contrasting of the vocal and instrumental planes of the cycle. Researcher T. Batagova remarks: "The juxtaposition of two expressive dimensions – the tense, declamatory vocal-instrumental episodes and the emotionally detached instrumental preludes/interludes – creates a compositional metaphor for the dichotomy of sensorial and intellectual-philosophical worlds" (Batagova, 2018: 30).

It should be noted that the feeling of the acceleration of the flow of time from infancy to old age, leading to a tragic culmination - the end, is emphasized by the composer by gradually shortening the interludes in duration. All this is directly related to the embodiment

of temporal pulsation. Kh. Mizinbayeva emphasizes: "The prelude's thematic imagery represents the external world, external life, and time. Time, which is inexorable. As life progresses, less of it remains – it contracts like inevitable fate" (Mizinbayeva, 1998: 23).

One of the characteristic methods of expressing temporal symbols in the vocal cycle "Life in Delusions" is the absence of bar lines and meter in select sections, symbolizing infinity.

The conceptual and figurative scope, along with the compositional structure, aligns with the initial genre designation – a requiem. This is further supported by the complexity of the musical language and the richness of the texture, which resembles orchestral sound.

By applying continuous numbering to the parts of the cycle, including all interludes, we find that the cycle consists of 12 sections. This number refers to the aforementioned sacred Tengrian calendar of the Kazakh people, thereby elevating the work to a new level of understanding of temporal cycles.

4. Results

The symbolism of time in the cycle is realized on several levels:

- The composer's use of diverse, variable, complex, and mixed meters, and in some pieces, their partial or complete absence, demonstrates a multi-temporal flow;
- The prelude and interludes, based on its musical material, gradually shorten from piece to piece, symbolizing the acceleration of "time's flight" as one approaches old age;
- Particular attention is warranted by the organ point, which the composer treats as a distinct temporal layer, consonant and often more dissonant in its sound and temporal pulsation compared to the main dramaturgical line;
- There is a clear connection between the spatial-temporal categories of the cycle and the foundational chronotope of nomadic culture in general and the 12-year Tengrian calendar in particular.

5. Conclusion

Timur Mynbayev's vocal and choral oeuvre includes several cycles set to the poetry of various writers: A. Pushkin (an oratorio for choir and symphony orchestra; the poem "The Demons" for choir and timpani, 1972; romances, 1973), G. Apollinaire (romances for voice and piano, 1973), and others. However, it is the national poetry of S. Toraighyrov, albeit in translation, that resonated most deeply with the composer's inner turmoil. This resulted in a work of significant scope and content, a bold and innovative composition not only for the time of its creation but also for contemporary musical culture. It reflects the many facets of Mynbayev's mastery as a composer, conductor, and artist in the truest sense of the word.

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